

Teaching Shakespeare's *Henry V*

Comparing Shakespeare's play to David Michôd's *The King*



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Summary

Since 2007, learning goals for modern foreign language education have been described by SLO. This includes literary education. However, little guidance is given teachers on how to teach literature. New developments by Curriculum.nu will make literature more essential in the modern foreign language classroom. Furthermore, new descriptors by the Common European Framework of Reference (CEFR) with regards to literature provide new possibilities in literary education. Research on literary education shows that emphasis needs to be put on guidelines for literary education. Bloemert's Comprehensive Approach proposes four ways in which to teach literature, namely, the text-, context-, language-, and reader approach. Furthermore, researchers on literary education argue that other media, like film, games, and song lyrics can be regarded as literary texts and used in the classroom. This thesis argues that Shakespeare is an excellent tool to use for current and future learning goals of literary education. With regards to the context approach, in terms of historical, social, and cultural context, Shakespeare's history plays are useful. Furthermore, a recent film adaptation of Shakespeare's *Henry V*, David Michôd's *The King*, has given the great history play new life. This thesis will present a lesson series design that develops students' higher order thinking skills of analyzing, evaluating, and creating with regards to the play *Henry V* in comparison to the film. Then, interviews will be conducted to evaluate the practicality and effectiveness of the design. After this, revisions will be made to create a design that is ready to be used in the classroom.

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Introduction

William Shakespeare has for over 400 years been one of the most well-known and recognized writers in English literary history. Even today, he is seen as one of the greatest literary icons around the world. Naturally, his works have been read and taught in literary education for many decades as well. A recent film called *The King* on Netflix has adapted one of Shakespeare's plays once again. This thesis will set out to design a lesson series on Shakespeare's *Henry V* in comparison to the film *The King* that focuses on the advanced literary skills of analysis and critique of a literary text. In doing so, the design will adhere to the Comprehensive Approach (Bloemert et al., 2016), learning goals set by SLO and Curriculum.nu, and the new descriptors on literary skill proposed by the Common European Framework of Reference. Furthermore, this design will be evaluated by professional teachers, thus making it as suitable as possible for current and future English literature teaching in Dutch secondary schools.

Literary education in Dutch secondary schools

Literature is an essential part of modern foreign language education in Dutch secondary schools. For students of *vwo* (academic preparatory education) literature is most elaborately incorporated in the curriculum. The *CE* (*centraal examen*), which is the final exam that is taken nationwide, for English and the other modern foreign languages consists of a reading comprehension test. The other language skills, including literature, are part of the so-called *SE* (*schoolexamen*), which is filled in by schools freely on the basis of learning goals set by SLO (*Stichting Leerplan Ontwikkeling*). Since 2007, the learning goals have been described in the guide for the school exam (Meijer & Fasoglio, 2007). The main idea for the revision of this guide in 2007 was that schools should have more freedom in filling in their educational program. The guide describes and presents the learning goals for listening, speaking, writing,

and literature in four separate domains. The domain for literature is presented last and offers three learning objectives. First, the examinee is able to present an argumentative report on their reading experiences with at least three literary works. Second, the examinee can recognize and distinguish literary genres, and use literary terms in the interpretation of literary texts. Third, the examinee can give a general overview of the literary history and place the works that have been read in this historical perspective. The first goal is applicable to both *havo* and *vwo*, the second and third only to *vwo*.

In 2018, Curriculum.nu started as an initiative to revise the contents of the Dutch education system. Teachers are included in the revision of the learning goals, which were last renewed nationwide in 2007. Although still in development, Curriculum.nu has provided elaborate proposals for revision of the current nationwide curriculum. For English and modern foreign languages, one of the five main components is titled “creative forms of language.” Literature will play a larger and more important role in modern foreign language education in Dutch secondary schools when these revisions are implemented. For the *bovenbouw* (the final two (for *havo*) and final three (for *vwo*) years of secondary education in the Netherlands), the recommendations focus on a number of key aspects. In general, they propose that literary education should focus on developing empathic competence, analyzing social, cultural, and historical contexts, writing creative texts, and developing literary competence. Moreover, they propose a wider definition of literary texts by proposing the new term “creative forms of language”. In doing so, a wider range of media that have a form of storytelling is included, such as games, film, plays, and song lyrics.

The recommendations by Curriculum.nu are in line with the renewed Common European Framework of Reference (CEFR). This framework has been used to measure the learning goals of modern foreign language education. Up until now the attainment goals for modern foreign languages in Dutch secondary education have been connected to the CEFR

only for the language skills of reading, writing, listening, and speaking (Europees Referentiekader, 2010). In the 2007 publication of SLO, no connection to the CEFR is made in terms of literary competence. For SLO's 2007 publication, CEFR's 2001 publication is used. In this CEFR publication, no descriptors for literary competence are defined. Literary competence is incorporated under the highest "C" level of reading skill for language. Therefore, SLO did not use the CEFR in setting learning goals for literary education in secondary schools, as secondary school students generally do not attain that level. A recent revision of the Common European Framework of Reference, however, includes more elaborate descriptions of different levels in expressing personal response to, and analysis and criticism of creative texts. Descriptors are given for each level (A1 to C2) for "Expressing a personal response to creative texts" and "Analysis and criticism of creative texts" (Common European Framework of Reference, 2018). These two different scales are offered because of their distinctive approaches to creative texts. According to the CEFR, analysis and criticism are cognitively more difficult than personal response. Both Curriculum.nu and *Levende Talen* (the professional association of modern foreign language teachers in the Netherlands) base the revision of the modern foreign language curriculum on the 2018 CEFR descriptors (ERKNU, 2020). Both personal response to and analysis and criticism of creative texts are given separate descriptions by the CEFR. This larger framework suggests a greater focus on literature in Dutch secondary education. Especially for *vwo bovenbouw*, literature should be given more attention to focus on the higher cognitive tasks of analysis and criticism of creative texts. Although still in development, changes are coming. It is therefore important to keep this in mind when developing any type of literary educational content.

Research on literary education

From the aforementioned developments in education policy making, it can be concluded that literature will become more important in Dutch secondary education, especially in the *bovenbouw*. However, there is still a debate on how to teach literature. Two sides have opposed one another in the course of the history of literary education in the Netherlands. On one side there is the cultural approach, which argues for a basic literary education for all students and proposes a literary canon. This approach was mostly favored by researchers in literary studies before the *Tweede Fase*, the revision of the Dutch secondary school system in 1998 (Verboord, 2006). At the other end of the debate there is the student-centered approach, which states that students should be encouraged and stimulated to read and gain pleasure in reading. This view was supported largely by teachers. However, no one approach should be regarded as better than the other, and advocates of each rarely based their preference on empirical research (Verboord, 2006). Empirical evidence shows that reading motivation benefits from connecting literature to the students' own experience and it is best to stay away from forcing students to read a set list of works from a literary canon (Verboord, 2006; Witte, 2008). Can Shakespeare then still fit English literary education in the Netherlands?

It seems clear that to promote reading motivation, literary educators should have much freedom. However, for Dutch secondary education *bovenbouw*, and especially *vwo*, literary competence will become more important with the implementation of the new curricular guidelines. The current learning goals for literature in modern foreign language education dictated by SLO allow teachers to have much freedom in shaping literary education in their classroom. A problem, however, has arisen, largely because of the lack of guidance for teachers. Witte, Mantingh & Van Herten (2017) see a crisis in Dutch literary education. Although they focus on Dutch literature, parallels can be found with literary education in modern foreign languages in Dutch secondary schools. They state that certain steps are

required on four points to improve literary education: “1) the reformulation of attainment targets, 2) the development of teaching materials, 3) the professionalization of teachers, and 4) academic attention for research on the didactics of literature” (p. 115). As Curriculum.nu is in the process of setting new attainment targets, it seems crucial to develop teaching materials that are in line with these recommendations. Importantly, materials should support teachers in their practice and, furthermore, should motivate students to become readers of literature.

Bloemert et al. (2016) have found problems in line with the abovementioned with regards to English language education in the Netherlands. Because of the few guidelines that can be drawn from the existing learning goals set by SLO, there is little certainty and quality control. In their research on how literature is approached by teachers in English secondary education in the Netherlands, Bloemert et al. suggested the “Comprehensive Approach to Foreign Language Literature Learning” (2017, pp. 12). This approach differentiates four aspects to foreign language literature teaching, the text-, context-, language-, and reader approach. The text approach focuses on the literary text itself in terms of genre, characters, plot, theme, etcetera. The context approach looks at a literary work in terms of its historical, social, and cultural context. The language approach sees the literary text as a tool for developing students’ language skills. Finally, the reader approach promotes students’ personal literary development. Ideally, literary education is a combination of these four approaches with a primary focus on one of the approaches (Bloemert, 2017). This thesis will take the text approach as its main focus, as it aims to develop literary knowledge. Naturally, the other three approaches will feature in different degrees in this design too.

Teaching Shakespeare

Shakespeare is one of the greatest names in English but also in global literature. His texts are rich with poetic language and can give insights into historical and contemporary issues such as politics, race, and gender. Literary scholars have not stopped writing about Shakespeare's works. The poetry and plays keep inviting new interpretations. This shows Shakespeare's literary greatness, but also the literary usefulness of his texts in the classroom.

Curriculum.nu, as mentioned before, proposes four general aspects future literature education should focus on, namely, developing empathic competence, analyzing social, cultural, and historical contexts, writing creative texts, and developing literary competence. Furthermore, curricular reforms will be based on CEFR, which offers "analysis and criticism of creative texts" as an important part of literary skills. In suggesting their Comprehensive Approach, Bloemert et al. propose that combining the four approaches (text, context, language, and reader) will produce effective literature lessons. To teach literature regarding all of these aspects, Shakespeare is an excellent tool. The abundance of unique characters and their emotional soliloquies invite students to empathize. Shakespeare's texts reflect on the history before his time, his own lifetime, and can give reflection on social and cultural phenomena of our own time. Furthermore, Shakespeare is one of the most important figures in literary history, his works have impacted literary genres and forms greatly and cannot be overlooked when looking at English literature. The works are full of literary devices that require thorough study and knowledge in terms of structure and language. Obviously then, the works of William Shakespeare lend themselves greatly for literary education on the aspects proposed by Curriculum.nu and for an educational design which incorporates Bloemert's four approaches to literary education. However, although the possibilities are endless, in practice, steps need to be taken to actually implement Shakespeare in the classroom effectively.

To implement Shakespeare in the classroom, choices need to be made. Teaching everything about Shakespeare and his works is impossible to do in a lifetime, let alone in a school year. Even studying a single play by Shakespeare can take years. Therefore, one must focus on a single work and a few aspects of that work. However, imposing a literary work from 400 years ago on students might seem to oppose the research done on motivation in literary education. Why would students be interested in and motivated by a play by Shakespeare?

On the basis of the current learning goals in Dutch secondary education set by SLO, students of *vwo* should learn about literary history. It can be expected that these students are able to look beyond their own experience. Still, taking a cultural approach to teaching literature does not mean a student-centered approach is out of the question. Because Shakespeare is one of the greatest names in English, and such a canonical figure, teaching students on the playwright introduces them to an important and significant time in literary history. This, however, does not mean that students cannot be motivated or interested by a Shakespeare play.

To teach Shakespeare effectively, Gibson (2016) has suggested that one must regard Shakespeare's plays as they were written, namely, as scripts for a performance instead of as novels. An important factor in teaching Shakespeare, according to Gibson, is to make the play come alive to students. This, he proposes, is done by having the students read out loud and/or perform parts of the play, promoting enjoyment for students. However, it might be difficult for Dutch learners of English to perform these scripts. Shakespeare's texts can be difficult to understand for learners of English as a foreign language, as they are not written in modern English. Furthermore, many Dutch learners of a foreign language experience fear in speaking the target language (Hajima, 2013). Relying on students' acting out of scenes might not be the best way to make a play come to life.

Recently, the concept of literary text has expanded (Eik & Groenendijk, 2012; Groenendijk, 2018), of which now film is an important medium. Van der Knaap (2019) says that film can be useful for literary education when regarded as a work of literature in itself. He also sees that film adaptation can be a useful tool when analyzing written works of literature. This has also been adopted by the developers of Curriculum.nu. Many of Shakespeare's plays have been adapted to films. Collins (1995) states that film adaptations of Shakespeare's plays are excellent tools for teaching the playwright's works. Because film is a medium many students are quite familiar with, it "can help them comprehend the impact Shakespeare's plays might have in performance" (pp. 232). In Dutch secondary education, film as adaptation has successfully been used in literature lessons. Shakespeare's plays are no exception here (Van der Knaap, 2019). Importantly, Van der Knaap notes that when using film adaptations, the differences the medium offers and different choices that are made in the adaptation must be addressed. As recently as 2019, a film adaptation of Shakespeare's *Henry V* was released by Netflix called *The King*. It appears that Shakespeare's works to this day prove to be interesting material for adaptation and the plays the playwright wrote still keep a modern audience interested. Moreover, watching a play as a film adaptation is more similar to the reception of the work at the time of Shakespeare, as it was performed rather than read. Because of this, film is an excellent tool to use alongside Shakespeare's plays to teach students Shakespeare in Dutch secondary schools.

The recent release of the Shakespeare adaptation *The King* on Netflix still shows his relevance and popularity. The release on Netflix has made Shakespeare's work more accessible to a much larger and most likely also younger audience. Of course many of Shakespeare's plays have been adapted into film, and it could be argued that there are better adaptations in terms of critical reception or teachability. However, the recentness could have a great appeal among students in 6 *vwo*. Furthermore, *Henry V*, like any of Shakespeare's

history plays, fits excellently into the context approach of Bloemert's Comprehensive Approach (2017), due to its historical and literary historical relevance.

This thesis will produce a design for a lesson series for 6 *vwo* on Shakespeare's play *Henry V*. The main goal is that students will develop higher order literary skills, therefore, the final year of Dutch pre-university level education is taken as a target. On top of that, the lesson series will adhere to the learning goals proposed by SLO and Curriculum.nu and will be in line with the Comprehension Approach proposed by Bloemert et al., so that the lesson series are usable currently and in the future. Because of the acknowledgement of using film adaptation in literary education, David Michôd's 2019 film *The King* will be used as a comparative tool in teaching the play. The new adaptation will most likely spark students' interest, which can lead to an interest in Shakespeare's work. For this reason, the play *Henry V* has been chosen. For the lesson series to be a design of high quality, four criteria need to be adhered to, namely, relevance, consistency, practicality, and effectiveness (Plomp, 2013). To measure this, the proposed design will be evaluated by three professional teachers of 6 *vwo*. Interviews will be conducted with each teacher to determine the practicality and effectiveness of the lesson series (as these two criteria should be evaluated during the "assessment phase" (Plomp, 2013; pp. 27)). After this assessment, adjustments will be made to the design. Due to the corona pandemic, it is not currently possible to teach the lesson series to students and assess it that way.

Methodology

Lesson Series

In the following paragraphs a lesson series for *vwo* 6 on Shakespeare's *Henry V* is described.

Learning goals

The main goal of the lesson series is that students can analyze and evaluate one of five themes related to the play and can use one of these themes to creatively write from the perspective of a character in the play. This will be explained in a following section. Furthermore, the secondary learning goals are that students can understand the plot of *Henry V*, understand the form of adaptation and the themes of Machiavellianism, gender, nationhood, and history with regards to the play, and that they show their ability to write a creative text in English.

For the lesson series, Bloom's revised taxonomy for learning is used to set the learning goals (Anderson et al. 2001). The main goal is based on the higher order thinking skills, the ability to 'analyze,' 'evaluate,' and 'create' with regards to the play. The other learning goals are set to the lower order thinking skill of 'understanding.' The lesson series aims to improve students' literary skill as defined by the new CEFR descriptors for 'analysis and criticism of creative texts' (Council of Europe, 2018). This literary skill is only described in detail for the advanced levels C1 and C2. However, these levels also expect the ability to analytically and critically compare literary works. Although this lesson series does not focus on students' literary skill with regards to comparing works of literature, it does teach them to analyze and critically reflect on Shakespeare's *Henry V*. Consequently, it will provide them with the insight to view other works of literature in a more profound way.

The lesson series incorporates all four approaches of the Comprehensive Approach (Bloemert et al., 2016). By looking at themes and characters in the play, the series addresses the text approach. Comparing the play and the film and looking at historical, social, and cultural aspects is in line with the context approach. The language approach is included in terms of using language skills when reading the play, watching and listening to the film, discussing the play and film, and writing the final assignment. Lastly, the reader approach is apparent in the final assignment, where students present their own personal literary critique.

Assessment

At the end of the lesson series as a final assignment (see Appendix A), students will write a personal diary entry from the perspective of one of five selected characters from the play. Each character is linked to a theme of the play. With regards to the theme of adaptation students can write from the perspective of Shakespeare himself, for Machiavellianism this is Henry V, for gender Princess Catherine, for nationhood Captain Fluellen, and for history the character of Chorus. Furthermore, students will write a rationale for their written perspective in which they explain why they portrayed the character as they did. Through this, students write creatively but also analyze a theme of the play. Because students ultimately focus on one theme of the play, they can gain deeper insight into the play's literary richness.

Students will be assessed according to three criteria, their diary entry, their rationale, and English writing skill. A rubric has been added to the assignment. In using this, the teacher ensures the assignment stays valid, reliable, and is transparent. Furthermore, a rubric can improve students' ambitions, as it proposes goals that can be strived towards (Bos, Burghout, Joosten-ten Brinke, 2017)

Lesson Plans

The lesson series consists of eight lessons in total. Five lessons will each revolve around one of the abovementioned themes. Before this, it is desirable that students have seen the film. To also introduce the play properly to the students, the film is watched in its entirety in class. This will take up the first three lessons: two and a half to watch the film and half a lesson to explain the learning goals, the following lessons and assessment.

Then, five lessons will focus on the five abovementioned themes. Before each lesson, students read an act of the play, so that at the end of the five lessons, they will have read the

full play. In each lesson, the act that was read will be discussed and summarized with the class, making sure that all students can follow the plot of the play. Then a scene from *The King* will be watched and, where possible, compared to the corresponding scene from *Henry V*. These are related to the theme of that lesson. At the end of each lesson, students will receive a worksheet with a short introduction to the theme and discussion questions on the theme (see Appendix B), which they answer in groups of two to four. This way, they will understand each theme with regard to the play and will be able to choose a theme for their final assignment.

For lesson one, the goal is that students are familiar with the concept of adaptation. Although not a theme of the play itself, it is relevant and necessary for the comparison of the film and the play. The introduction will make students view the other lessons in the light of adaptation too. Students are made aware that an adaptation is never the same as the original, and that it is always dependent on context, such as time, place, politics, race, gender, and culture (Hutcheon, 2012). After discussing and summarizing the plot, students will watch a scene from the movie. This is the scene where Henry V receives a tennis ball as a gift from the Dauphin (0:38:27-0:39:31) and it will be compared to the same scene in the play (I.ii.258-97). The scene will be read in class and will show a clear difference. In the film, Henry is advised to go to war with France after this insult, whereas in the play, Henry suggests this, taking the initiative himself. Furthermore, it shows how different the two media are. The film relies for a large part on the actors' expression and emotion, leaving out much of the dialogue that is in the play. After this, students will divide into groups to discuss and answer the discussion questions on the worksheet.

Lesson two focuses on the theme of Machiavellianism. Students will get a general idea of what this concept is and how it is represented by Henry V in the play. For scene

comparison, Henry's execution of the three traitors is shown (0:58:05-0:59:46) and read (II.ii). Students will then discuss and answer the questions on their worksheets.

The third lesson looks at gender in the play. Students will see how women are portrayed in the play and how that differs from the film. For comparison the penultimate scene in the film where Henry meets Catherine (1:59:34-2:03:23) is compared to the last scene of the play, where Henry speaks to Catherine (V.ii.105-262). Differences between the representation of the character are obvious. The play's Catherine cannot speak English but has tried to learn it for the sake of her marriage. As a result she makes a number of unintentional sexual double entendres/puns. This is one example from the play that sexualizes and domesticates women (Howard & Rackin, 2002, p. 210). The film's Catherine, however, speaks fluent English and demands respect from Henry, making no double entendres whatsoever. For the rest of the lesson, students will discuss the questions on the worksheet in groups.

Lesson four focuses on nationhood. The goal is that students see that nationalism is an important theme in the play and that it also emerged during Shakespeare's time and partly because of Shakespeare's work. The St. Crispin's Day speech from the play (IV.iii.18-67) will be compared to the film's speech before the battle of Agincourt (1:38:00-1:39:30), which is an entirely different speech from the play's, but still focuses on English nationalism. Students will be made aware how the focus is on England, but that Henry's men are not all English. Further discussion will help students see how the idea of nationalism is challenged in the play, whereas the film does not show the presence of other nationalities than English, apart from French.

For the final lesson, the theme of history will be addressed. Students will learn what a history play is and how history is represented. Here only a scene from the play will be read and discussed, namely the prologue to act five, as the character of Chorus is omitted from the

film. This will present the idea that history can never be fully represented, and that what is told is a choice. Students will then further discuss this theme using the questions from the worksheet.

Interviews

To evaluate the lesson design, interviews will be conducted. Plomp (2013) states that three stages are essential to educational design research: 1) preliminary research, where the focus is mainly on relevance (content validity); 2) prototyping stage, where one mostly looks at consistency (construct validity), and somewhat at practicality; 3) assessment phase, where the practicality and efficiency are assessed. In the previous sections, the relevance and consistency have been determined. In this section, the practicality and effectiveness will be evaluated, i.e. whether teachers can work with the intervention, are willing to apply it in their teaching, and whether the intervention is judged to be effective. Ideally, to assess the design it would have been best to also perform the design for students in a real educational setting. However, due to the existing corona epidemic, this was not possible. Therefore, this research will only take into account the expert review by professional teachers.

Participants

The participants in this research are three professional teachers of 6 *vwo* from the *Leidsche Rijn College* in Utrecht in the Netherlands.

Materials

For the interviews, the description of the lesson series is needed together with the final assignment and the lesson worksheets (Appendix A and B). Next, a list of questions on practicality and effectiveness is used to structure the interviews.

Procedure

Each interview will take approximately 30 minutes to conduct. The interviews will be conducted through Microsoft Teams, because of the corona pandemic and because these teachers are used to using this software for their own lessons and meetings. Before the interviews, the teachers are sent a detailed description of the lesson series, so that they know what it is about. During the interview, the interviewee will be asked a set of questions on practicality and effectiveness of the design (see Appendix D). The interviewee will be asked to elaborate on evaluative statements and asked to suggest improvements if they deem (parts of) the design impractical or ineffective. The interviews are recorded and important notes are written down.

Analysis

The three interviewed professionals' opinions and suggestions are written down. These are assessed and incorporated into the design where possible to enhance the design's practicality and effectiveness.

Results

Due to the existing Corona pandemic, all three teachers were interviewed via video call. Each had looked at the lesson series design beforehand. During the interviews, they answered the questions in Appendix D and elaborated where necessary. These answers were summarized and important notes were written down. These were then categorized and analyzed. Below, the relevant findings in terms of practicality and effectiveness of the design are presented. First the practicality of the design is addressed. Responses are categorized into three topics: 1) suitability for students, 2) structure of the lessons, and 3) personal use. Second the responses

on effectiveness are presented and categorized as 1) content and learning goals, and 2) Comprehensive Approach.

In terms of suitability for students, responses were mostly positive. However, all three teachers noted that the design did not successfully align with 6th grade students' prior knowledge. Students will have little to no knowledge of Shakespeare's works and the historical context. Suggestions were to include an introductory lesson in which important concepts and contexts are explained.

For the structure of the lessons, similar comments were made. The build up of the lesson series was lacking on a few aspects. First, as mentioned above, an introductory lesson is required for students to have some knowledge on the play and context. Second, the step from the last lesson to the final assignment is too great. Students will need some more explanation on or example of the final assignment for them to be able to properly execute the assignment. As for the structure of the individual lessons (the five lessons on the different themes) it was noted that a large number of students will not (fully) read the acts. It is important that students that have not read a part of the play are able to participate in the lessons. A suggestion was made to make use of existing summaries or reading guides available online.

All three teachers found the lesson series interesting and were enthusiastic about it. They would use the design in their own teaching practice if adjustments are made.

To see if the learning goals can be met, the teachers commented on the effectiveness of the lesson series as a whole, the final assignment, the worksheets, and the work forms. Overall, to reach the higher order thinking skills 'analyze,' 'evaluate,' and 'create,' the lesson series is lacking. Giving students five lessons on the different themes is not enough for students to execute the final assignment properly. There needs to be more scaffolding for students to be able to perform these skills. Two of the teachers found the final assignment

fitting for the learning goals. One of them noted an extra learning goal, namely, that students are able to write from the perspective of someone other than themselves. The teacher that did not entirely agree with the final assignment said that the thinking skill of “create” was perhaps too high for a number of students to reach. Furthermore, he thought that many students would fail the creative part of the assignment, which would make them perform worse at the rationale part too. He suggested to have an essay as a final assignment instead of a creative one. One comment was made on the rubric saying that originality rather than coherence is a better marker for an excellent level rationale. For the worksheets and work forms for the five theme lessons, small adjustments were proposed. Some questions are not discussion questions, as they can be answered easily. Furthermore, the questions focus mostly on text and context. Two teachers suggested adding discussion questions that include the reader approach, focusing on the students’ own experience. The work forms during the discussion would benefit from some adjustment as well. Giving students time to formulate their own answer before having a group discussion was regarded as important by the teachers. Also, one proposed to spend time on students’ answers to the discussion questions in class.

Lastly, the four approaches of the Comprehensive Approach with regards to the design were assessed. All three saw the text approach as the primary approach. One teacher suggested providing a brief explanation of concepts of theme and history play. Next to the text approach, the teachers saw the context approach as an important part of the design. However, all three teachers noted that more historical and literary historical context needs to be provided for the students to learn on this aspect. As for the language approach, the language skills of reading, listening, writing, and speaking appear in the design. However, they are not explicitly taught. The Shakespearean language can create a better language awareness, but only implicitly. More focus on executing the final assignment can also improve students’ writing skill. Lastly, the reader approach was perceived differently in the

design by the teachers. One found that this was not present, as there were no connections made to the students' own experience. To improve this, it was suggested to add discussion questions that connect students' experiences and opinions to the text. Another said that if the students like the film, their literary taste might develop as a result. Another one found that the reader approach was present in the design, but that the learning goal of being able to see from someone else's perspective was not mentioned.

Discussion

In this section the results from the teacher interviews will be discussed and incorporated into the design where possible to enhance the practicality and effectiveness of the lesson series. Adjustments will be explained and substantiated in detail under this section. Worked out additions and adjustments to the design can be found under Appendix E.

Although all three interviewees would want to use this lesson series in their own teaching practice, they could only use it effectively if adjustments are made. Most importantly, they saw an issue with the students' prior knowledge at the start of the lesson series and the gap between the last lesson and the final assignment. This can easily be explained by Vygotsky's zone of proximal development, which is the distance between what the student does not know or cannot do and what the student knows or can do independently (Chaiklin, 2003). In other words, the zone of proximal development is that which the student can do only under guidance. The lesson series is a process that guides the students to achieve the learning goals. For students to effectively attain the learning goals, additional help before the lesson series as a whole and before the final assignment is necessary.

First, an introductory lesson has been added that precedes the existing lesson series. The goal of this lesson is to introduce students to the play, the genre, and historical context of the play. To both provide the students with as much information as possible, as well as

activating them, students will be divided into groups of three or four and given a topic. Each group will then have to do research online on their topic and give a short presentation on it. The topics are ‘Shakespeare’s biography’, ‘history play’, ‘Henry V’, ‘England at the end of the 16th century’, and ‘Machiavelli’. By doing this, students will have at least a basic idea of each topic. This introduction serves as a segue into the next lesson, in which the film will be watched. Because of this, it will also be clearer to students that there is a focus on the text and context approach.

To bridge the gap between the last lesson and the final assignment, an extra lesson could be added which focuses on showing students how to execute the assignment properly. I have chosen not to do this, as adding another lesson is not entirely necessary. Instead, two changes have been made to the existing lesson plan, so that students are guided well enough for the final assignment. Firstly, adjustments have been made to the discussion questions that will help students develop better towards the final assignment. As seen in the results, some discussion questions were criticized for not being actual discussion questions and suggestions were made to make some discussion questions more reader-approach-oriented. Having students answer discussion questions with the perspective of characters from the play in mind and relate to their own personal ideas will help them in the creative assignment at the end of the lesson series. Secondly, adjustments have been made to the final assignment description. Although one teacher saw some complications in using a creative assignment and suggested using an essay form final assignment, the two other teachers thought the creative assignment could work well. Furthermore, Curriculum.nu sees creative writing as an important aspect of future literary education. For this reason I have kept the final assignment as it is. However, an elaborate explanation has been added to the final assignment to aid students in writing their assignment (see Appendix E).

Lastly, a small additions has been made to the work forms during the lessons on the five themes. As proposed by the interviewed teachers, instead of having students simply discuss the questions from the worksheets, the think-pair-share method can be useful here. Using this, students have to first think independently on the discussion questions. Then, they discuss their formulated answer with the person sitting next to them. Finally, questions are discussed in class. This way, students are given the time to come up with their own opinions or answers, which eventually allows for deeper and more critical thinking and promotes participation in class (Yulianingsih, 2017). Here too, because the focus is on the students' individual answer first, the reader approach is more prominent.

The abovementioned adjustments take into account the text, context, and reader approach. As mentioned in the results, the language approach is not explicitly incorporated in the lesson series. The language skills reading, listening, writing, and speaking are used by the students. Furthermore, the Shakespearean language of the play can develop students' language awareness. No extra focus is put on the language approach, as this is a secondary approach.

The comments by the interviewed teachers on practicality and effectiveness have been implemented into the design. Hopefully, these expert reviews have significantly improved the design's practicality and effectiveness. The next step as part of educational design research would be to try out this lesson series in actual teaching practice, after which new revisions can be made.

Conclusion

Shakespeare's *Henry V* has proven to be excellently useful in EFL literary education in Dutch secondary school. The recent film is expected and will hopefully prove to make the play more accessible to today's 6 *vwo* student. Furthermore, the lesson series design is in line with the

current learning goals set by SLO, but is also adapted to the revisions proposed by Curriculum.nu, making it valuable for future literary education in the Netherlands as well. This thesis has presented, evaluated, and revised a lesson series design. In doing so, it has gone through the three phases of a design research, namely, preliminary research, a prototyping stage, and an assessment phase. The first two phases have shown the relevance and consistency of the design. The assessment phase was executed through expert interviews, as professional teachers from the *Leidsche Rijn College* evaluated the design on its practicality and effectiveness. Ultimately, the produced design incorporates Bloemert's four approaches, with a main focus on the text approach. Also, the lesson series helps students to develop higher order thinking skills and develop their analytical and critical skill with regards to creative texts. Now, the lesson series can be implemented in teaching practice where revisions can be made after testing to further develop the design.

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Appendices

Appendix A

Final Assignment

The learning goals for this lesson series are:

- You can understand the plot of *Henry V*
- You can write a creative text based on a character in the play
- You can analyze and evaluate a theme related to the character and the play

For your final assignment you will first write a diary entry from the perspective of one of the characters from the play that is related to one of the themes discussed during the lessons. You can pick from the following characters:

- Shakespeare himself for the theme of adaptation (How would Shakespeare as a 16th century playwright react to seeing the film?)
- King Henry V for the theme of Machiavellianism
- Princess Catherine for the theme of gender
- Captain Fluellen for the theme of nationhood
- Chorus for the theme of history

If you want to write on a different theme (or a combination of more of these themes) and/or write from the perspective of a different character, discuss your ideas with your teacher beforehand.

Then, you will write a rationale for your diary entry. Explain why you have chosen to portray the character the way you did, how it reflects on the theme, and what examples from the play (and film) support your choices.

Your word count should be 200-400 words for your diary entry and 200-400 words for your rationale. You should write in correct English.

The rubric below shows what you will be assessed on and how you will be assessed. Make sure to use this when writing your assignment.

Criteria	Fail	Acceptable	Good	Excellent	Factor
Diary Entry	Student shows no understanding of the character in relation to the play	Student shows some understanding of the character in relation to the play	Student shows clear understanding of the character in relation to the play	+creativity	2x
Rationale	No or wrong analysis of the theme	Analysis of the theme	Analysis of the theme with references to the text	+coherent whole	2x
English	Student's text has many grammar or spelling mistakes and is difficult to understand	Student's text has some grammar or spelling mistakes but is comprehensible	Student's text has almost no grammar or spelling mistakes and is comprehensible	+complexity	1x

- Grading:

20 points = 10

15 points = 8

10 points = 6

5 points = 4

Appendix B

Lesson Worksheets

Lesson 1: Adaptation

David Michôd's *The King* is a film adaptation of Shakespeare's plays *Henry IV* part one and two and *Henry V*. We will only be focusing on *Henry V*. You may have already noticed that there are many differences between the two works. Obviously, they differ in terms of medium, one is a film and one is a play. Furthermore, Shakespeare wrote his play in 1599 and the film was released 420 years later in 2019. With adaptation a lot of things change, especially when it is in such a different time. Context influences adaptation, think of things like time and place, but also politics, race, gender, and culture. With adaptation comes new meaning.

Answer the following discussion questions:

1. Do you think that an adaptation should aim to be as true to the original as possible?

Why?

2. What is similar in the play and in the film?

3. What differences between the play and film do you see?

4. Would you like to see the play as it was first performed in 1599? Why? How do you think the audience of that time would respond to the 2019 film?

Lesson 2: Machiavellianism

Machiavelli (1469-1527) was an Italian political thinker and writer. His most famous work is *The Prince*, in which he describes the ideal ruler. His idea of the ideal ruler is called a Machiavellian ruler even today.

During the Middle Ages, the ideal king was seen as a morally good Christian king. The king was given the crown and power to rule over others by God, and no one could question that. In the Renaissance, Machiavelli's idea gained popularity. He saw the ideal ruler as someone who was effective and did anything to stay in power, even if it means murdering innocent people. Still, a Machiavellian ruler is smart and makes sure his subjects either love or fear him. He is cunning and deceitful and does anything to maintain his power.

King Henry V is often seen as a Machiavellian ruler. Henry V's father, Henry IV, was a usurper, which means that he stole the throne from the rightful king. Because Henry IV, and therefore also Henry V, has no legitimate right to be king, Henry V has to prove himself otherwise.

Answer the following discussion questions:

1. Do you consider King Henry V a Machiavellian ruler in the film? Who else do you think is Machiavellian in the film?

2. In *2 Henry IV* (the play preceding *Henry V*), Henry V's father says to him on his deathbed: "busy giddy minds/With foreign quarrels" (I.ii.302). What do you think this advice means? What does Henry V do with this advice?

3. A big difference between the play and the film is the presence of the character of Falstaff. In the play he is left out almost entirely, he is only mentioned by a few characters. In the plays preceding *Henry V*, Falstaff is heavily present. In *1 Henry IV* Falstaff and Henry, who is not king yet, are good friends and they are both involved in criminality and drinking. In *2 Henry IV*, Henry's father dies and he becomes king. Although Falstaff thinks he will be at the king's side, Henry betrays Falstaff. Why do you think Henry does this?

Lesson 3: Gender

Historically there have been far fewer female than male voices in literature. Women were seen as lesser than men for a long period of time, not just in literature, but in everyday life too. In Shakespeare's lifetime this was no different. As a matter of fact, it was illegal for women to act in plays. Therefore, both male and female roles were played by men, and this was considered normal. This did not restrain Shakespeare from writing big female characters (e.g. Juliet in *Romeo and Juliet*, Cordelia in *King Lear*, or Portia in *The Merchant of Venice*). *Henry V*, however, has almost no female characters.

Answer the following discussion questions:

1. Which female characters are there in the play? How are they portrayed?

2. What is Salic law (I.ii.11)? (Look it up if you have to). How does it relate to the role of women?

3. How is Catherine represented in the film? How is this different from the play? Why do you think that is?

Lesson 4: Nationhood

During the Middle Ages, the idea of a nation was not really a thing. In England, nationalism started emerging during Shakespeare's lifetime. In fact, Shakespeare and other contemporary writers produced works that helped build this English nationalism. Shakespeare's history plays tell the stories of medieval English kings. By representing the history of these English kings, authors like Shakespeare gave people a shared story of England.

Answer the following discussion questions:

1. What is the difference between England and Britain?

2. Which characters that are not English have joined Henry V's army to fight the French?

3. How are these characters represented?

4. “What ish my nation?” (III.iii.54). Why do you think Captain Morris says this?

Lesson 5: History

Shakespeare's plays are divided into three categories: the tragedies, the comedies, and the history plays. The history plays are different because they depict the English kings of the Middle Ages. Mostly, the plays feature important wars. These kings were the ancestors of Elizabeth I, who was queen of England when Shakespeare lived. This made it so that he had to be careful with what he wrote.

At the time, few historical sources were available. In fact, history writing was not the same as it is today. History writing was greatly influenced by bias, usually to benefit the nation or a monarch. Shakespeare had to do with what he had. Nowadays, history writing is more based on fact. However, choices are made in what to present as history, as one cannot represent all of history realistically.

Answer the following discussion questions:

1. Look up information on the real Henry V. How accurately has Shakespeare portrayed him?

2. How do you think the play would have been written from the French perspective? What would have been left out?

3. How influential do you think this play was on people's knowledge of history at the time? Why?

Appendix C

Lesson Plan Theme Lesson

Datum:-		Klas: 6 vwo	Lokaal: -	Onderwerp: Shakespeare's <i>Henry V</i>	
Leerdoelen leerlingen			Lesmateriaal, apparaten en media		
<ul style="list-style-type: none"> • Student understands the plot of the play • Student understands the themes of the play • Students can discuss and answer questions in English 			<ul style="list-style-type: none"> - The play <i>Henry V</i> - The film <i>The King</i> - Worksheet with discussion questions 		
Beginsituatie klas			Leerdoelen docent		
<ul style="list-style-type: none"> • Students have seen the film <i>The King</i> • Students have read an act of the play 			<ul style="list-style-type: none"> • Teacher can summarize the plot • Teacher can explain a theme in relation to the film and the play • Teachers can support and activate students during discussion in groups 		
Tijd	Lesonderdeel	Docentactiviteiten		Leerlingactiviteiten	Werkvorm
0-5	Welcome students	Teacher can set up the film scene.		Students enter class and sit down.	
5-15	Summary of the read act	Teacher asks students what happens in the plot of the discussed act. The teacher helps students to fill in any blanks.		Students summarize the act that they read before class.	Whole class
15-35	Comparison of scenes	The teacher shows a scene from the film. Then a scene from the play is read. The teacher reads the scene out loud. Then, the teacher asks students to call out differences		Students take notes. They watch the scene from the film and read along with the scene from the play. If the scene has more characters, some students can be assigned a role to read out loud with the teacher. After, students should discuss differences in class.	Whole class
35-55	Discussion questions	The teacher hands out the worksheets. Teacher checks with every group how they are answering the		Students form groups and answer the discussion questions by writing them down on	Groups of 2-4

		discussion questions on the worksheet and helps where necessary.	the worksheet. They can ask the teacher questions.	
55-60	End of class	Teacher thanks students for the lesson.	Students keep their worksheets and pack their stuff. Wait for class to end.	Whole class

Appendix D

Interview Questions

Het doel van dit interview is om de bruikbaarheid en effectiviteit van de lessenserie voor 6 vwo over *Henry V* te evalueren. Antwoorden zullen worden genoteerd en er zal een opname van dit gesprek worden gemaakt. Deze opname wordt alleen gemaakt zodat ik later nog antwoorden na kan gaan. Na het onderzoek wordt de opname verwijderd.

Het interview zal naar verwachting ongeveer 30 minuten duren. Er zullen vragen worden gesteld over de bruikbaarheid en de effectiviteit van de lessenserie. Dit is een semi-gestructureerd interview, er kan worden doorgevraagd bij vragen. Er zijn geen 'goede' of 'foute' antwoorden.

Heb je nog vragen?

Vragen

Is er iets onduidelijk aan de lessenserie?

Practicality

Is deze lessenserie geschikt voor 6 vwo?

Hebben de leerlingen genoeg voorkennis?

Is de lengte van de lessenserie realistisch?

Is de invulling van de individuele lessen realistisch?

Zou jij met deze lessenserie kunnen werken?

Zou je deze lessenserie willen gebruiken in je eigen onderwijspraktijk?

Effectiveness

Zijn de beoogde leerdoelen haalbaar door middel van deze lessenserie?

Is de manier van toetsen geschikt voor het behalen van de leerdoelen?

Zijn de worksheets geschikt voor het behalen van de leerdoelen?

Zijn de werkvormen geschikt voor het behalen van de leerdoelen?

Sluit de lessenserie aan bij de tekstgerichte benadering? Bevordert het de literaire kennis (zoals thema, vorm, plot, personages etc.)?

Sluit de lessenserie aan bij de contextgerichte benadering? Bevordert het de historische, literair historische, sociale en culturele kennis?

Sluit de lessenserie aan bij de taalgerichte benadering? Bevordert het de taalvaardigheden?

Sluit de lessenserie aan bij de lezersgerichte benadering? Bevordert het leeservaring, literaire smaakontwikkeling, en persoonlijke ontwikkeling?

Is er nog iets dat ik vergeten ben te vragen?

Zijn er nog verdere opmerkingen?

Appendix E

Lesson Series Additions and Adjustments

Lesson Plan Introductory Lesson

Datum:-		Klas: 6 vwo	Lokaal: -	Onderwerp: Shakespeare's <i>Henry V</i>	
Leerdoelen leerlingen			Lesmateriaal, apparaten en media		
<ul style="list-style-type: none"> Students are familiarized with the topics 'Shakespeare's biography', 'history play', 'Henry V', 'England at the end of the 16th century', and 'Machiavelli' Students can present on one of these topics 			- Smartphone, Ipad, or Laptop		
Beginsituatie klas			Leerdoelen docent		
			<ul style="list-style-type: none"> Teacher can help students gather and structure information on their topic where necessary Teacher can connect topics after presentations where necessary 		
Tijd	Lesonderdeel	Docentactiviteiten	Leerlingactiviteiten	Werkvorm	
0-5	Welcome students	Teacher welcomes students to class. Tells them to be ready for class.	Students enter class and sit down.		
5-10	Form groups	Teacher tells students to form groups of three to four people. After this he assigns each group one topic mentioned in the learning goals. Depending on the number of groups, some groups will have the same topic.	Students form groups.	Whole class	
15-35	Research	The teacher walks around and supervises the students gathering information. Teacher answers any questions and helps students along the way if necessary.	Students research their assigned topic and prepare a three minute presentation on it for the whole class. Students can use any device that has internet access to gather information.	Groups 3-4	

35-55	Presentations	Teacher listens to each groups presentation. Adds information and makes connections to other topics where necessary.	Students present three minute presentations on their assigned topics.	Whole class
55-60	End of class	Teacher answers any questions that are left on the topics.	Students can ask questions.	Whole class

Revised Lesson Plan Theme Lesson

Datum:-		Klas: 6 vwo	Lokaal: -	Onderwerp: Shakespeare's <i>Henry V</i>	
Leerdoelen leerlingen			Lesmateriaal, apparaten en media		
<ul style="list-style-type: none"> • Student understands the plot of the play • Student understands the themes of the play • Students can discuss and answer questions in English 			<ul style="list-style-type: none"> - The play <i>Henry V</i> - The film <i>The King</i> - Worksheet with discussion questions 		
Beginsituatie klas			Leerdoelen docent		
<ul style="list-style-type: none"> • Students have seen the film <i>The King</i> • Students have read an act of the play 			<ul style="list-style-type: none"> • Teacher can summarize the plot • Teacher can explain a theme in relation to the film and the play • Teachers can support and activate students during discussion in groups 		
Tijd	Lesonderdeel	Docentactiviteiten		Leerlingactiviteiten	Werkvorm
0-5	Welcome students	Teacher can set up the film scene.		Students enter class and sit down.	
5-15	Summary of the act read	Teacher asks students what happens in the plot of the discussed act. The teacher helps students to fill in any blanks.		Students summarize the act that they read before class.	Whole class
15-35	Comparison of scenes	The teacher shows a scene from the film. Then a scene from the play is read. The teacher reads the scene out loud. Then, the teacher asks students to call out differences		Students take notes. They watch the scene from the film and read along with the scene from the play. If the scene has more characters, some students can be assigned a role to read out loud with the teacher. After, students should discuss differences in class.	Whole class
35-50	Discussion questions	The teacher hands out the worksheets. Teacher checks with every group how they are answering the discussion questions on the worksheet and helps where necessary.		Students will initially answer the questions on the worksheets independently. Then, they will turn to the person sitting next to them and	Think-pair-share

			share their answers. Finally, they will discuss the questions in pairs.	
50-60	Class discussion	Teachers asks questions to the whole class. Answers are discussed.	Students tell their answers to the whole class.	Whole class

Revised Final Assignment

The learning goals for this lesson series are:

- You can understand the plot of *Henry V*
- You can write a creative text based on a character in the play
- You can write from the perspective of someone else
- You can analyze and evaluate a theme related to the character and the play

The final assignment is made up of **TWO PARTS**.

PART ONE: You will write a **diary entry** from the perspective of one of the characters from the play that is related to one of the themes discussed during the lessons. You can pick from the following characters:

- Shakespeare himself for the theme of adaptation (How would Shakespeare as a 16th century playwright react to seeing the film?)
- King Henry V for the theme of Machiavellianism
- Princess Catherine for the theme of gender
- Captain Fluellen for the theme of nationhood
- Chorus for the theme of history

If you want to write on a different theme (or a combination of more of these themes) and/or write from the perspective of a different character, discuss your ideas with your teacher beforehand.

You are writing a character's diary entry, so you are writing from inside the character's mind. Pick a date or a few dates and think what this character would write in their diary. For example, what would Captain Fluellen write in his diary right before the battle of Agincourt, or what did Catherine think when she heard England declared war on her country? Try and

place yourself in the character's mind at a certain point in time, and try and incorporate the 5 W's: who, what, where, when, and why.

PART TWO: You will write a rationale for your diary entry. Explain why you have chosen to portray the character the way you did, how it reflects on the theme, and what examples from the play (and film) support your choices.

Your word count should be 200-400 words for your diary entry and 200-400 words for your rationale. You should write in correct English.

The rubric below shows what you will be assessed on and how you will be assessed. Make sure to use this when writing your assignment.

Criteria	Fail	Acceptable	Good	Excellent	Factor
Diary Entry	Student shows no understanding of the character in relation to the play	Student shows some understanding of the character in relation to the play	Student shows clear understanding of the character in relation to the play	+creativity	2x
Rationale	No or wrong analysis of the theme	Analysis of the theme	Analysis of the theme with references to the text	+coherent whole	2x
English	Student's text has many grammar or spelling mistakes and is difficult to understand	Student's text has some grammar or spelling mistakes but is comprehensible	Student's text has almost no grammar or spelling mistakes and is comprehensible	+complexity	1x

- Grading:

20 points = 10

15 points = 8

10 points = 6

5 points = 4

Revised Discussion Questions

Lesson 1: Adaptation

2. What is similar in the play and in the film? What differences between the play and film do you see?

3. If you were to adapt this play to film, what changes would you make?

Lesson 2: Machiavelli

4. If you were king, would you be a Machiavellian king? Why?

Lesson 3: Gender

4. Would you say Shakespeare thinks women do not play a role in history? Do you agree?

Lesson 4: Nationhood

2. Which characters that are not English have joined Henry V's army to fight the French? How are these characters represented?

3. Would you join Henry V if you weren't English? Why?

Lesson 5: History

4. How important is it that a play or film or anything similar is based on historical fact?
